

Adm :

Ex it um

to „Klavierstück“ for 4 hands, opus 65 or ANY other piece

for piano **4** hands & page-turner

Duration: undetermined

alin
Gherman

version 1



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! Before any public performance a declaration must be sent to your national author's society.

Note

Program note (In order to preserve the mystery of the piece never include the text bellow in the concert program !) :

This is a “serious joke” to include in a traditional classical music concert. The page-turner who is performing in this piece should also turn the pages in the previous piece planned in the concert. This “*Addendum : exitum*” was primarily conceived to be played after “*Klavierstück*” for 4 hands, opus 65 by the same composer, but you are free to play it after ANY piece.

Concept : This piece was composed to give the page turner the “opportunity” to escape from the stage while musicians are still playing ! The page turner walks extremely slowly while music is played. During fermatas, the page turner should look like a controlled “puppet”. At other times he/she is independent. The page turning depends on the ‘dictatorial’ decisions of the pianists. The first pianist to finish playing his stave must turn the page without regard to the other one.

The general look of this performance should be sober and without artifices. As a general rule, this piece should not be included on a program of ‘Music theatre’.

Improvisation rules for the pianists :

The pianists must use the score when playing since it is only half improvised. They must be careful to play all notes and rhythms with the best intention. The articulation must be very clear as if everything would have been written. Accelerate and rallentando freely in an unexpected way on the notes indicated. The pianists are independent from each other but sometimes they must be suddenly together on 3 to 5 irregular fermatas (not the ones already indicated in the score) freely decided and marked together *before* the performance. It is enough to mark the fermatas of either pianist. Not both!! *During* the performance these fermatas may be flexible in order to serve the impromptu character of the music. The pianists will indicate these fermatas to each other by gently pressing their knees together. Then the pianist whose knee is pressed must join in playing the fermata as soon and as smoothly as possible, by holding down or releasing the last note(s) played. The fermata duration should not exceed 6 seconds. This system is intended to secure an irregular phrasing and to keep the page turner “alert” while walking. The pianists must listen to each other and try to “build” music. The proportional notation is intended to guide in some way the rhythmic invention of the players. Furthermore, the beginning and ending of all fermatas must be accompanied with large body gestures in order to emphasize the “taking control” over the page turner walking.

Indications for the turner :

If the score is printed from a file the pages must be arranged as a booklet. (for ex. page 1&2, 3&4,...)

The page turner escapes/disappear from the stage, leaving his mission to the pianists. He should show the feeling that he forgot about something very important although he stays in the background. He must be stimulated by distress; this gives him an alert attitude, which he attempts to hide. While walking extremely slowly, avoid disturbing the music as much as possible and try to make the movements “invisibly”.

Do not move at all the first 2-3 seconds of any impromptu fermatas. Keep the position “frozen” and only begin again extremely slowly. See the moving diagram in the score.

Concerning the clothes :

- The pianists dress traditional concert clothes.
- The page turner dresses as neutrally as possible.

Miscellaneous :

The accidentals apply only to the note to which they are affixed. Fermatas value:  >  > 

The boxed instructions are
for the page turner only.

Addendum : exitum

alin Gherman
(*1981) opus 67

A

Follow the score as
attentively as usual.

Page turner
(never turns pages)

Variable
rythms and articulation ad libitum

Piano right

p <---> *ff*
dynamics range

Ad lib. chord building on these notes *only in the order in which they are notated !*

only the first note is synchronized !

Variable
rythms and articulation ad libitum

Piano left

p <---> *ff*
dynamics range

The musical score consists of two staves: Piano right (treble clef) and Piano left (bass clef). The Piano right staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, 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D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, 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P. turner

Stand up slowly, concentrate your gaze on
the score without approaching it physically.

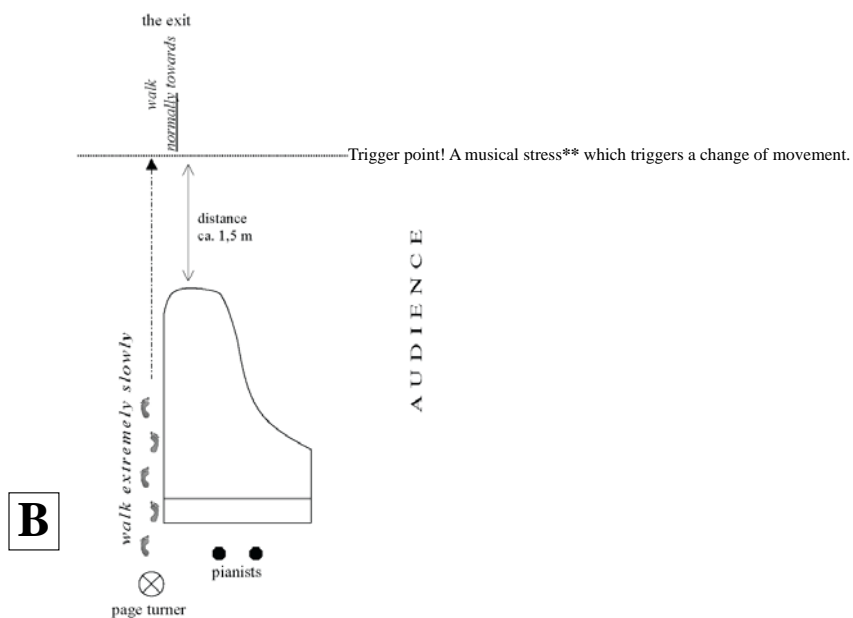
DO NOT
TURN the
page !

P. r.

P. l.

The image shows two musical staves. The top staff is for the right hand (P. r.) and the bottom staff is for the left hand (P. l.). Both staves contain musical notation. The right hand staff has a treble clef and the left hand staff has a bass clef. The notation includes various notes, rests, and accidentals. At the end of each staff, there is a right-pointing arrow followed by an asterisk (*).

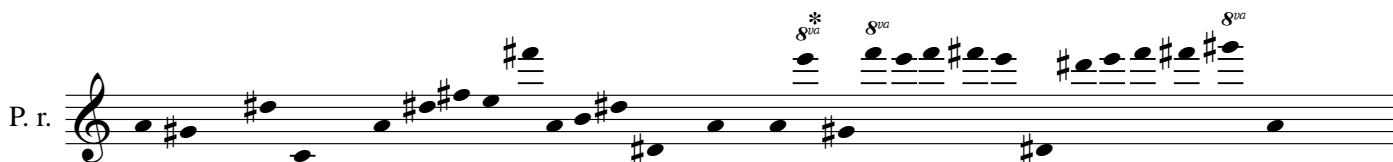
* **The first** pianist to finish playing his stave must turn the page without regard to the other one.



Walk **extremely** slowly towards the exit located directly in front of you. (see diagram). Keep looking constantly ahead. Freeze gradually and in parallel with the music in anticipation of fermatas. At fermatas be frozen.



P. t. -----
*very serious and concentrated attitude,
 smiling or laughing are NOT allowed*



* The octava apply only to the note bellow the sign.

** to be arranged with the pianists *before* the performance.